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Quanto la lenta salice il cipresso,
 Quanto supera il mar un piccol rivo,
 Quanto supera il sol la bianca luna,
 Tanto Venezia tua supera Roma.

It is interesting also to note from these selections a tendency to deification of the city in poems that bear every stamp of deep sincerity, a tendency to substitute the ideal of local patriotism not only for the national but for the religious concept as well—the effect of which has been incalculable in retarding the formation of a modern political consciousness in Italy. For the rest, one of the most devout poems in the series is by Pietro Aretino! In addition to examples of satires against Venice, we have a chapter on her monuments and an extensive treatment of the “Le Feste e gli Usi.”

The book is equipped with an index, which aims conspicuously at brevity; it may be regretted only that the editor has not extended his occasional explanatory biographical notes to the symbolism of some of the poems. Without aid, the occasion of xv, “una dispietata e ria ventura” is unclear; Nos. v and xiv would likewise gain much from such editing. In the matter of text, further, Prof. Segarizzi has apparently adhered with one exception to the peculiarities of the manuscripts or editions consulted. The punctuation therefore is not always illuminating. It would have been safe perhaps also to remove in xxvii, a poem in the Genoese dialect, the query to *sentà sè* (*sè* < *sedem*; the other alternative would be *fè* < *fidem*), and to correct on p. 51, *riplende* for *risplende*; p. 191, *più* for *pì* in rhyme with *dì*; p. 77, *ben* for *bel*. On p. 73, *toco* seems meant for *teco*. *Cora*, p. 70, also seems doubtful; perhaps for *ora*. The metre at present is impossible.

Upon the exterior form of the book, a care has been expended for which the lovers of ornate printing will be grateful. The movable cover is decorated with a seventeenth century frontispiece and the chapters are separated with appropriate art reproductions in platinum, notably Carpacio's lion, and a smaller allegory of Paolo Veronese (which might also have been suggestively interpreted in such a secular book). The twelve point type, broadfaced, has angular trimmings and punctuation points. The page setting, rarely exceeding twenty lines, is noticeably conservative

and engaging, devoid entirely of distracting features: the strophes are placed slightly above the centre line and slightly toward the central fold, thus producing with unusual perfection the open page unity of the best models of the Renaissance.¹ The care of the revision and press-work is indicated by *Neptumus* for *Neptunus*, p. 3; *dir* for *dire*, p. 11; *mief* for *miei*, p. 32; an inverted letter in the title, p. 166; and two immaterial spreads: *broccati*, p. 101; and *oriental*, p. 123,—this in nearly two hundred and fifty pages of text.

Lovers of Venice no less than students of Venetian culture are indebted to Prof. Segarizzi for this valuable addition to the resources of Venetian studies. He has penetratingly shown the existence of a lacuna in our preceding classifications and filled this gap with regard both for the processes of scholarship and the claims of art. He promises in his brief preface to supplement this contribution with a new bibliography of the encomiastic literature of the nineteenth century.

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French Short Stories, edited with Notes and Vocabulary, by DOUGLAS LABAREE BUFFUM, Ph. D. New York: Henry Holt and Company, 1907. Pp. vi + 491.

Les Misérables par Victor Hugo, edited with Introduction, Notes and Vocabulary, by DOUGLAS LABAREE BUFFUM, Ph. D. New York: Henry Holt and Company, 1908. Pp. xvii + 566.

For the first of these volumes Dr. Buffum offers the following apology in the Preface: “In teaching classes in French, I have felt the need of a collection of Short Stories, chosen from as large a

¹ With this type and the line grouping adopted here, the avoidance of “white rivers,” as affecting the color scheme of the page, is of some importance, though rendered practically impossible for reasons of expense. There are unusually few occurrences of noticeable streaks: on p. 40 the second octave is practically bisected, and there are rare instances of lines crossing six verses (p. 47).

number as possible of the representative authors of the nineteenth century with a view to: (1) literary worth, (2) varied style and subject-matter, (3) large vocabulary and idiomatic constructions, (4) interest for the student. In an endeavor to meet these requirements I have prepared the present edition."

The stories in this collection are selected as follows: one from Mérimée, five from Maupassant, six from Daudet, two each from Balzac and Coppée, and one each from About, Gautier, Theuriet, Zola, Musset.

In the Notes a bare outline of the career of each author is given, as his stories are taken up. In fact, merely a list of the important works of the individual writer is given, together with a few remarks to give an idea of the place of each one in the history of French literature. The rest of the Notes is devoted to "the explanation of literary and historical references."

The Vocabulary, like the Notes, is worked out in a most excellent manner. However, it seems that it is a waste of valuable energy and time to incorporate any vocabulary at all, thereby saving the student the trouble and advantage of digging out the meanings from a dictionary. If this were omitted difficult phrases and unusual meanings might have been rendered in the Notes. The word *boucle* (= *curl*) has been omitted in the vocabulary, and *jurer* should also be given the meaning *to contrast* as well as *to swear*, especially in the sentence in which it is used on p. 54, l. 24.

No attempt has been made to any careful search for typographical errors. However, in a casual reading of these selections, together with a class, we have noted the following examples: p. 53, l. 3, *frans* for *frances*; p. 100, l. 27, *étais* for *était*; p. 125, l. 30, *fruites* for *truites*; p. 131, l. 13, *affarée* for *effarée*; p. 148, l. 2, *at* for *et*; p. 197, l. 30, *on* for *ne*; p. 267, l. 12, *mid* for *nid*; p. 274, l. 10, *pannetière* for *panetière*; p. 284, l. 1, *giroutte* for *girouette*; p. 295, l. 12, *me* for *ma*; p. 355, *bésicles* for *besicles* (cf. p. 99, l. 22); p. 387, *échanson* in wrong order; p. 418, *intriquant* for *intrigant* (cf. p. 99, l. 18); p. 444, *pannetière* for *panetière*; p. 469, *Saint-Jaques* in wrong order; p. 472, *sicilien*, *conj.* for *s.*, *adj.*

In the editing of Hugo's masterpiece Dr.

Buffum has "endeavored to reduce the novel to the limits of a text-book," altho there are 395 pages of text still given. "With this in view, all extraneous matter, such as the description of the battle of Waterloo, the long dissertation on convent establishments and on the riots of 1832, and the description of the Parisian sewers, has necessarily been omitted. The early history of Fantine and a few episodes have also been omitted; brief summaries of these will be found in the notes."

The Notes to this volume, as in the case of the preceding, are devoted to excellent explanations of historical allusions and grammatical peculiarities. Again, moreover, there is added a full and extensive vocabulary.

In the Introduction Dr. Buffum has given a careful, concise and critical estimate of Hugo and his works. This is of great advantage to the average student who, probably, will never have an opportunity to look up the sources so as to get such an excellent idea of Hugo's place in French literature. In tracing his literary career, the editor remarks that, beginning with his first volume of poems, Hugo shows "a wonderful ability in handling the language, but little true emotion"; and later (in commenting on Hugo's being raised to the peerage), "in his speeches in the Chamber of Peers, just as so often in his novels, his dramas, and in fact in almost all his work, he is above all a poet." Dr. Buffum's conclusion is: "In *Notre-Dame de Paris* Hugo has given the typical Romantic novel, in *les Misérables* he has given Romanticism, Realism, and even Naturalism; the episodes are partly invented, partly borrowed from Eugène Sue, Dumas and Balzac; the characters are, in several cases, drawn from life," etc. Finally, Hugo shows a "tendency to generalization" when we notice that Jean Valjean, Javert, Gavroche, etc., are really types of a redeemed man, police inspector, gamin, etc.

It is to be hoped that Dr. Buffum will continue editing such representative authors and in such a satisfactory manner.

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